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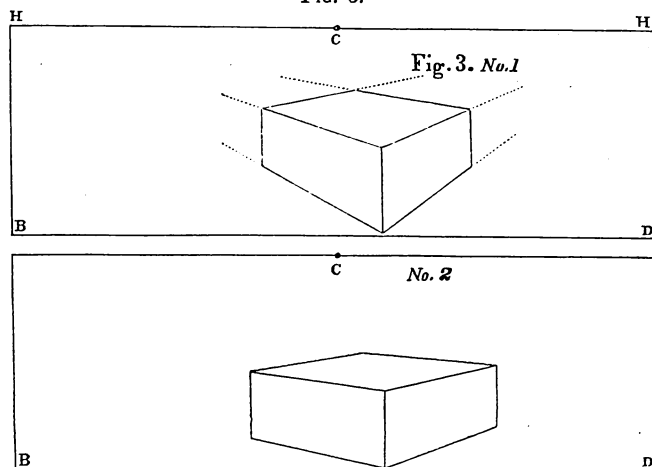
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FIG. 3.



In both instances (Figs. 1 and 2) the centre (C) of the picture is placed in the middle of the horizontal line *H H*; but it may be placed somewhat either to the right or left of that position, according as the sketcher may be disposed to stand a little to the right or left of the centre of the proposed view.

PROPER POSITION OF THE PAPER FOR THE HORIZONTAL LINE.

The proper position of the horizontal line will depend upon the nature of the view to be represented. Hence the sketcher must consider—

First, whether he himself and the objects he is about to represent, are on level ground or nearly so.

In this case the horizontal line may be drawn

FIG. 5.

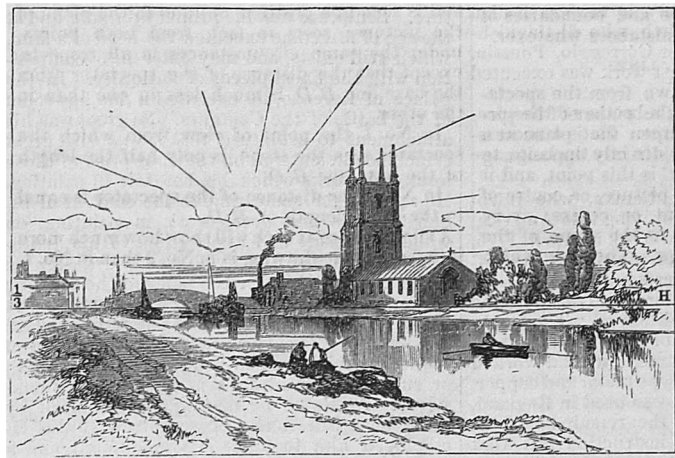
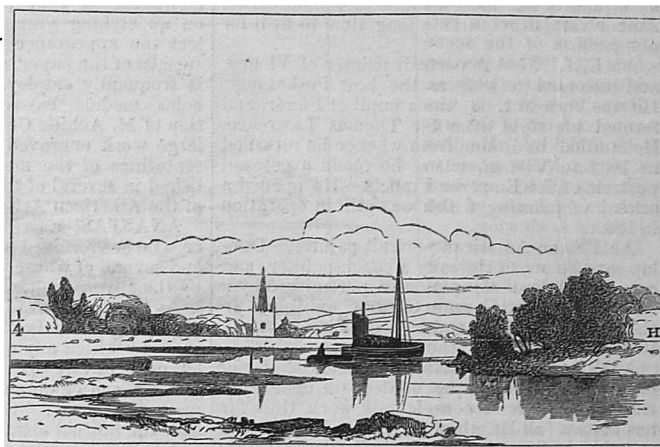


FIG. 4.



at about one-fifth, or one-fourth, of the height of his paper or picture.

Secondly, whether the ground be undulating, or the objects viewed from a carriage, or the lower windows of a building, or from any similar moderate elevation.

In this case, the horizontal line may be placed at about one-third the height.

Thirdly, whether the scenery be mountainous, with a lake; or whether the objects be viewed from some considerable elevation.

In this case, let him choose a position that will command a good view of the scene, and prevent more immediate and closer objects from concealing any portion of the remote distance.

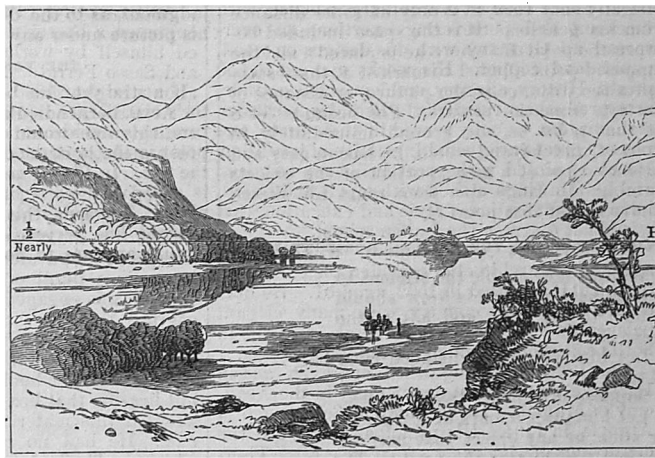
It should be added, that, though the height of this line may sometimes be a little more than half the height of the paper, according to the

elevation attained by the spectator to command the view, yet it is desirable not much to exceed this; otherwise, what is called "a bird's-eye view" will be the consequence.

In the example, (Fig. 6) the horizontal line is drawn at nearly half the height of the paper.

Here let us, *en passant*, observe, that as a general rule the sketcher will find it advantageous, after having drawn a faint horizontal line, at its proper height, to ascertain, by holding up his pencil horizontally on a level with his sight, what object, or part of an object, appears on the pencil immediately before him, and so begin by representing such object at that point, and proceeding right and left, on the same level, to the extremities of his picture. This will greatly assist in guiding the delineation of the remainder. (To be continued.)

FIG. 6.



A BIOGRAPHICAL, TECHNOLOGICAL, AND TOPICAL DICTIONARY OF ART.

[Continued.]

[It is intended to include in this Dictionary, which will be continued from time to time in the Bulletin, biographical notices of artists, ancient and modern, living and dead, native and foreign; as well as explanations of technical terms, and other matters of interest to the student of art.]

ALTO-RILIEVO (*Ital.*, HIGH RELIEF). Sculptured works in *rilievo* are divided into *basso-rilievo*, or low relief, *mezzo-rilievo*, medium relief, and *alto-rilievo*, high relief, according to the degree of projection in which the figures stand *relieved* from the flat surface of the block from which they are cut. In each of these the degree varies, but not so much as to entrench upon the others; the figures are most commonly left adherent to the background; but in some fine *alto-rilievos*, so-called, the figures are entirely cut away from the surface of the block, and are,

in fact, *Bosses*. The finest *alto-rilievos* extant are the fifteen *Metopes* in the collection of the Elgin marbles in the British Museum. In their original situation, they ornamented the frieze of the entablature which surrounded the exterior colonnade of the Parthenon, giving relief, by the boldness of their projection, to the dull uniformity of a large plain surface, and the most legitimate use of *alto-rilievo* is where it is so introduced in alternate or occasional compartments with *triglyphs*, &c.

AMALTEO (Pomponio), a painter of St. Veto in Friuli, born about 1505, and died in 1576. He was the son-in-law of Pordenone.

AMATEUR (*Fr.*) **AMATORE** (*Ital.*) One who has a taste for, a skill in, and an enlightened admiration of the Fine Arts, but who does not engage in them professionally. Such are honorary members of academies of painting, &c.

AMAURY-DUVAL. A modern French portrait painter, of some distinction.

AMBERGER (Christopher), an historical and portrait painter of considerable eminence, born at Nuremberg in 1498, and died in 1550, aged 52. He is supposed to have been a disciple of Hans Holbein, whose style his much resembles. His principal works are twelve pictures of the history of Joseph, a portrait of the Emperor Charles V., which Sandraart says was equal to any of Titian's; to express his great approbation of which, the emperor, with a truly royal liberality, not only paid Amberger three times the sum he expected for his portrait, but honored him with a chain and medal of gold.

AMBER VARNISH. A modern writer (J. Wilson Neil), gives the following recipe for making pale Amber Varnish:—Fuse six pounds of fine-picked, very pale, transparent Amber, and pour over it two gallons of hot linseed oil; boil it until it strings very strongly; mix with four gallons of turpentine. This will be as fine as body-copal, will work very freely, and flow well

upon any work it is applied to; it becomes very hard, and is the most durable of all varnishes. Amber varnish requires a long time to fit it for polishing.*

AMERLING. A portrait painter of Vienna, and esteemed in 1839 as the best in that city. He was born in 1803, was a pupil of Füger, and formed his style after Sir Thomas Lawrence. He studied in Rome, from whence he returned in 1832 to Vienna, where he made a colossal portrait of the Emperor Francis. He opened a school of painting, which was still in operation in 1839.

AMES, an American portrait painter. Dunlap says he was originally a coach-painter, and gained his first reputation in portraiture by a likeness of Gov. George Clinton, exhibited in the Pennsylvania Academy of Fine Arts in 1812.

AMES (Joseph), a living American painter of portraits and landscapes, settled, we believe, in Boston. His most conspicuous work thus far has been a full-length of Pope Pius IX., painted at request of some of the Catholic clergy of this country.

AMICONI (Giacomo, or Jacopo), an historical, grotesque, and portrait painter, who died in Spain about 1752. The compositions of this master are well known in England, few noble collections being without one or more; yet few particulars of his life are known. He is supposed to have been born in the Venetian territories, where he studied the principles of his art, and afterwards completed himself at Rome.

AMIGONI (Octavio), an Italian painter of much celebrity, born at Brescia in 1605, and died in 1661, aged 56. His pictures are mostly of a large size, noble in their composition, and much admired for justness of expression and elegance of design. They are executed with a free, firm, and masterly touch.

AMMAN (Justus Jobot), an artist of great versatility of powers, born at Zurich in 1539, and died in 1591, aged 52. His public career began about 1560, at Nuremberg, whence, with incessant and persevering exertion, he overspread all Germany with his designs on wood, paper, and copper. His works amount to 550 prints. History, allegory, emblem, science, trade, arts, professions, rural sports, heraldry, portraits, fashions, &c., equally served in their turns, and possess great variety and ingenuity of invention. He also painted with great brilliancy on glass, and his drawings etched with a pen and tinted, have characteristics of style and execution, that would not disgrace the Italian school.

AMMANATI (Bartolomeo), a Florentine sculptor and architect of considerable eminence, born 1511, and died in 1592, aged 81. He decorated his native country with many elegant palaces and villas, and exercised his skill in both professions to much advantage at Rome.

AMSLER, a distinguished engraver, and in 1839 professor of that department in the Academy of Munich. He was born at Schinzach in Argovia, in 1794. His principal works are the engravings of *Alexander's Triumphs* after Thorwaldsen, the *Deposition from the Cross*, and a *Madonna*, after Raphael. He is one of the most distinguished artists in his line in Germany.

AMSTEL (Cornelius Ploos Van), a distinguished amateur engraver, who devoted himself to the art with a zeal and success rarely found in persons who do not adopt it as a profession. He was born at Amsterdam in 1732.

ANCONA, a Roman painter, who died in 1610. He executed subjects in the Library of the Vatican.

ANAGLYPHA, ANAGLYPTA, ANAGLYPHIC, (Gr.) Vessels of bronze or of the precious metals chased or embossed, which derived their name from the work on them being in relief and not engraved, the relief being produced by hammering; hence the term anaglyphic, to denote the art of executing such figures. The name was also applied to cameos and sculptured gems. When the figure is indented or sunk, it is an **INTAGLIO** or **DIAGLYPHIC**.

* Transactions of the Society of Arts, vol. xlix.

ANAGLYPTOGRAPHY (Gr.) Anaglyptographic engraving is that process of machine-ruling on an etching ground which gives to a subject the appearance of being raised from the surface of the paper, as if it were embossed, and is frequently employed in the representation of coins, medals, bas-reliefs, &c. It is the invention of M. Achille Collas, who has published a large work engraved on this plan. The representations of the medals that have been published in several of the volumes of Transactions of the American Art-Union are in this style.

ANASTASI, a living French landscape painter, who has received a medal of the second class, and several of whose works have been purchased by the government.

ANASTATIC, a word derived from the Greek, signifying "reviving." A recently invented process, by which any number of copies of a printed page of any size, a wood-cut, or a line-engraving, can be obtained. The process is based upon the law of "the repulsion of dissimilar, and the mutual attraction of similar particles," and is exhibited by oil, water, and gum arabic. The printed matter to be copied is first submitted to the action of diluted nitric acid, and, while retaining a portion of the moisture, is pressed upon a sheet of polished zinc, which is immediately attacked by the acid in every part except that covered by the printing-ink, a thin film of which is left on the zinc: it is then washed with a weak solution of gum arabic; an inked-roller being now passed over the zinc plate, the ink adheres only to that portion which was inked in the original; the impressions are then taken from the zinc plate in the same manner as in lithographic printing. The seventh volume of the London Art-Union Journal contains particular descriptions, and a specimen of this kind of printing.

ANCHETA (Miguel de), a Spanish sculptor, a native of Pampelona, who studied his art at Rome and Florence. His works are found in the Cathedrals of Burgos and Pampelona.

ANDERLONI (Faustino), a modern Italian engraver, a Brescian by birth, who distinguished himself by works after Correggio, Poussin, and Sasso Ferrato. His last work was executed about the year 1830.

ANDERLONI (Pietro), a brother of the preceding, and also an engraver. He is a successful translator of the old master into the language of his art.

ANDERSON. This gentleman, who introduced the art of wood engraving into America, was born in the city of New-York in April, 1775. He was at first a student of physic, but was afterwards a pupil of Roberts in engraving. In 1794 he was engaged by Durell, a bookseller, to engrave the cuts for an edition of "The Looking-Glass," the originals of which were cut by Bewick in wood. He commenced, and worked through half the book on type metal and copper, but hearing that boxwood was used in England, adopted this material for the remainder of his cuts. He had no other instruction but that which he derived from studying Bewick's cuts which he was to copy. He invented and made all his own tools. After this he cut a cameo for Swords' edition of Darwin.

ANDREÆ, a distinguished German architectural painter, who died at Hanover in 1846.

ANDREANI, a painter and very celebrated engraver, who was born at Mantua in 1540, and died in 1623.

ANDRIOT, a French engraver, born at Paris in 1655.

ANDRONICUS (Cyrestes), an Athenian architect, and the first who applied himself to the study of the winds. According to Aulus Gellius he built the famous octagonal temple of the winds at Athens, and was the inventor of weathercocks.

ANDROUET DU CIRCEAU (Jaques), a celebrated French architect of the 16th century, who flourished about 1585. He designed the grand gallery of the Louvre, the Pont-Neuf, and many other noble edifices.

ANNELLI (F.), a living painter, born, we

believe, in Italy, who has gained some distinction in the United States by portraits and historical subjects.

ANGELI (Filippo d'), an excellent painter of battles and landscapes, born at Rome in 1600, and died in 1640, aged 40. His best pictures are battles, which are always crowded with figures, grouped and disposed with judgment. He also painted landscapes, views of public buildings, porticos, &c., crowded with people at different sports or entertainments.

ANGELICO (Fra Giovanni da Fiesola, called ANGLICO), was born at Fiesole, near Florence, in 1387. According to Lanzi his first effort in art was illuminating missals and other works in miniature, in which he appears to have been instructed by a Dominican monk, of which order he became a member in 1407, when he was twenty years of age. What remains of his works retains much of the Gothic style of Giotto, both in the air of his heads and in the formal foldings of his draperies. He was one of the most eminent artists of his time, and as much distinguished for his fervent piety as his transcendent genius. He was appointed by Pope Nicholas V. to paint historical subjects, and executed several frescoes at the Vatican illustrating the history of St. Lawrence. One of his most famous works is the Last Judgment in the Academy of Florence. He died at Rome in 1455. For a more extended notice of this great master and his works, see the *Bulletin* for 1850, page 7; Lanzi's *History of Art*; and Lord Lindsay's *Christian Art*.

ANGELIS, a Flemish painter of landscapes and genre, born in 1685, died in 1734.

ANGELO (Michel Angelo Buonarroti), was born at the Castle of Capressa, in Arezzo, Tuscany, in 1474, and died in 1564, aged 90. He was descended from a noble family, and at an early age became the disciple of Domenico Ghirlandaio, some of whose designs he copied, and afterwards entered the school opened by Lorenzo de Medici, for students of design and sculpture. Sculpture was his primary pursuit, and at the age of fifteen he executed the head of a faun, which still exists, and may enter into competition with the finest pieces of antiquity. In the palace of Lorenzo, he executed a fine bas-relief of the battle of the Centaurs. So great was his attachment to sculpture, that it was with great reluctance he entered on the enterprise of those immortal works which he has left in painting. He resided for some time in the convent of St. Spirito. His first great work in painting, on which the result and applications of his anatomical labors are displayed, was the design so much celebrated under the name of the Cartoon of Pisa; begun in competition with Leonardo da Vinci, for the great saloon of the public palace at Florence. This work represents a number of soldiers bathing, and on a sudden attack leaping, or rushing forward, to arm and defend themselves. At Rome he distinguished himself by some beautiful works of sculpture: Julio II. employed him to make his monument, and a bronze statue in the act of distributing alms; and also employed him to paint the dome of a chapel. By the command of Julio II., he proceeded to paint the series of frescoes which occupy the ceiling and arches of the chapel of Sixtus IV. Their subjects in various historic compartments, and single figures, are Theocracy, or the Empire of Religion; the Origin of the Human Race, and its progress to Society. Leo X. employed him in several architectural works, in which he displayed the same elegance of taste and design. He was engaged in fortifying Florence, and after the place was taken, went to Venice, where he gave a design for the Rialto. On the death of the architect of St. Peter's, at Rome, the direction of that work was intrusted to him; and he devoted seventeen years to it without a salary. He built a front to the Capitol, and restored it to its ancient splendor. Among others of his most celebrated works at Rome, he continued the building of the Farnese-palace, which was begun by Bramante; the Studio Publico della Sapienza, &c. By order of

Leo X., the second chapel in the church of St. Andrea della Valle; part of the Campidoglio; the superb deposito, in S. Pietro in Vincoli; the chapel of Sig. Sforza, in the Basilica of Santa Maggiore; some alterations, particularly to the church of Santa Maria del Angeli, formerly one of the halls in the baths of Dioclesian, &c.

Clemente had conceived the idea of employing him in two large pictures, the Fall of the Angels, over the door, and the Last Judgment, on the opposite side, over the altar of the Sistine Chapel. The times prevented, and death intercepted, the execution of the plan. It was resumed in part by Paul III., who, soon after his succession, in a visit which he paid the artist in person, attended by ten cardinals, prevailed on him to undertake the altar-piece, or rather to fill up the enormous façade of the chapel above the altar with the immense composition of the Last Judgment. This, if we follow Vasari, he must have accomplished in seven years. He indulged in this a satirical humor, by introducing, among the damned, a cardinal who was his enemy. His last public work was in the opposite chapel, called the Paulina. The subjects which he chose were the Conversion of St. Paul, and the Crucifixion of St. Peter.

Michel Angelo called oil-painting the art of females and of idlers; and that he never practised it, is now reduced to the solitary evidence of one picture. He is the inventor of epic painting, in the sublime compartments of the Sistine Chapel. He has personified motion in the groups of the Cartoon of Pisa; embodied sentiment on the monuments of Lorenzo; unravelled the features of meditation in his Prophets and Sibyls; and in the Last Judgment, exhibited every attitude that varies the human body, and traced the master-trait of every passion that sways the human heart.

For a more particular account of this great artist see *Vita di Michangiolo Buonarroti*, by Ascanio Condivi, Quatremere de Quincy's *Life*, and Kugler's *Schools of Painting, in Italy*.

ANGELO, Michel Amerighi, da Caravaggio. See CARAVAGGIO.

THE BIOGRAPHY OF AN UNKNOWN ARTIST.

One cause why Art has attained in France a position of so much dignity and importance, is the fact that its disciples there pursue it with such courage and self-devotion. The privations to which they often submit, and the time and attention they employ in acquiring its rudimentary principles, would startle some of our young men, who attempt subjects of the greatest difficulty in the first years of their noviciate, and indignantly proclaim that Art is neglected amongst us, because they cannot sell their crude productions at the prices of masterpieces. We find in a French journal the biography of a young sculptor, whose energy and perseverance entitled him to a better fate than he met. His history is instructive and interesting, notwithstanding its melancholy termination. It purports to be written by a brother artist, and we have here attempted to translate the substance of it, being obliged, by our limits, to omit several interesting passages.

It was in March, 1844, if I remember correctly, in the midst of a deluge of rain, that we buried a comrade of ours, who had died shortly before at the hospital of St. Louis. After the unpretending hearse had entered the cemetery, two laborers were summoned by the whistle of the undertaker, and went forward to dig the grave. When we reached the burial place, they had nearly accomplished their task, which was rendered easier by the rain. The coffin was

taken from the hearse, lowered by means of ropes to the bottom of the trench, and the hole filled up in less than two minutes.

"Poor devil," said one of the grave-diggers, with a tone of coarse pity, "he will not be very warm down there."

"Nor we above here," said his companion, shivering under the furious gust. "It would be well to take a little something hot;"—and the two, shouldering their spades, approached him who seemed to be the chief mourner, for their drink-money.

The friend of the dead man rummaged his pockets, where, instead of silver, he felt his hand clutched by that insatiable demon who was generally lodged there, and then directed to the other friends inquiring glances, which each of them was obliged to answer by a silent shrug.

"My good fellows," said the chief-mourner to the grave-diggers, "we have no money left."

"Enough said," replied the man, seeing, doubtless, that there was no inheritance to come upon; "*it will do the next time.*"

This tragi-comic answer made us shudder; for, under the circumstances, it almost amounted to a prophecy, when the second grave-digger added,

"These gentlemen are customers: I know their faces."

And well he might, for this was the third



"THE FILATRICE."

Drawn by WALLIN, and engraved by BOBBETT & EDMONDS, from the original statuette by H. K. BROWN, twenty copies of which in bronze were included in the distribution of the American Art-Union for 1850.

time, in six weeks, we had brought thither one whom we did not take back. The reader may comprehend the effect of this sentence, "*it will do the next time,*" upon persons who felt that Death was amongst them, and were already asking, as they counted the vacant places, "whose turn will come next?"

As the grave-diggers went off, a comrade arrived, who had left us at the gate of the cemetery, to procure at a shop where such articles are sold, the wooden cross that was to indicate temporarily the resting-place of the deceased. The lettering was still wet, and having been abridged by an economy which forced us into calculations in the midst of our grief, contained only the name and profession of the dead man. These words were written in white, on a black ground—

JOSEPH D—s,

ARTISTE STATUAIRE.

and below were the three classic tears, wept at so much per hundred, by a lachrymose paint-brush.

After this humble and melancholy ceremony was over, we withdrew, bidding a last farewell to the friend who had gone so early. Nevertheless, such were then the hardships of our lot, that more than one of us, perhaps, murmured in the depths of his soul, before that scarcely closed grave, "is he to be regretted or envied?"